

RENE A. LOUAPRE, Jr.

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*Babies in Toyland*

*By*

*Victor Herbert*

THE  
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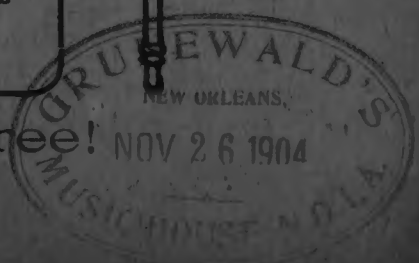
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RENE A. LOUAPRE, Jr.



# THE WITMARK Theatre & Concert Collection for Orchestra

to 14 Full Piano  
Pts. Pts. Orch. Acc.

287	MARCH, TWO-STEP, MY OWN UNITED STATES, from the Comic Opera, When Johnny Comes Marching Home by Julian Edwards	MI							
288	MARCH, SUSIE WOOSIE. Intro. Dream One Dream of Me, from Weber & Field's Burlesque Production, by Stromberg-Francis	50							
108	PRINCE OF PILSEN, Selection from the Musical Comedy, Intro. Heidelberg (Stein Song), Season at the Shore, The Widow The Message of the Violet, Didn't Know Exactly What to Do, The Tale of the Seashell and Fall In.....by Gustav Luders	1 25	1 00	1 00					40
109	SELECTION, OLD LIMERICK TOWN, from Chauncey Olcott's Production. Intro. The Voice of the Violet, The Limerick Girls, Every Little Dog Must Have His Day, and Noreen Mavourneen. Arr. by Gustav Salzer	1 00	1 00	1 50					
110	SELECTION, THE WIZARD OF OZ, from the Musical Comedy by Paul Tietjens. Intro. The Prayer, Phantom Patrol, Just a Simple Girl, Poppy Song, Love is Love, When We Get What's Comin' to us, and When You Love, Love, Love Arr. by Hilding Anderson	1 00	1 25	1 50					30
111	SELECTION, THE STORKS, from Stealy & Chapin's Musical Fantasy. Intro. Entrance of Henrico, Soldiers of the King, Flirty Little Gertie, Song of the Night, What! Mary, The Terrible Puppy Dog, Diplomacy, Tootsie Wootsie, and Woe and Sorrow Arr. by Hilding Anderson	1 00	1 25	1 50					30
112	MEDLEY OVERTURE, RECORD BREAKER. Intro. Tom the Ne'er Do Well, Stay in Your Own Backyard, The Sweetest Girl I Ever Knew, Be My Little Apple Dumplin' Do, Sweet Maggie May, Trouble, and Soldiers Arr. by Wm. C. O'Hare	1 00	1 25	1 50					30
113	PANATELLA (An Intermezzo) Wm. Lorraine	75	1 00	1 25					30
114	SELECTION, TWIRLY WHIRLY, from Weber and Field's new burlesque production. The Bull Fight, Kit, Dream One Dream of Me, Romeo, My Particular Friend, Susie Woosie, Strike Out McCracken, Come Down Ma Evenin' Star and The Long Green by John Stromberg and W. T. Francis	1 00	1 25	1 50					30
115	SELECTION, MR. PICKWICK, from the Musical Comedy.....by Manuel Klein	1 25	1 60	2 00					40
116	SELECTION, WHEN JOHNNY COMES MARCHING HOME. Intro. Sing, Sing Darkies Sing, Fairylard, While You're Thinking, My Own United States, Katie, My Southern Rose, Spring, Sweet Spring, My Honey-suckle Girl and Years Touch Not the Heart, from the Comic Opera...by Julian Edwards	1 25	1 60	2 00					40
117	CREEPY CREEPS a Goblin Dance by Billee Taylor	75	1 00	1 25					
118	LITTLE FLIRT, (Morceau Characteristic) Theo. Bendix	75	1 00	1 25					30
119	POTPOURRI, THE SULTAN OF SULU, from Ade & Wathall's Musical Comedy. Intro. The Dawning Day, Smiling Isle of Sulu, Spoony Town, Manistee, My Sulu Lulu Loo, Since I First Met You, and Imperial Guards.....Arr. by Hilding Anderson	1 00	1 25	1 50					30
120	ORIZABA, Mexican Intermezzo James G. Dewy	75	1 00	1 25					30
121	THE CARESS.....Gaylord Barrett	75	1 00	1 25					30
122	TEYE A YETE, A Novelette.....E. M. Wheatley	75	1 00	1 25					30
123	SELECTION, PEGGY FROM PARIS, from Ade & Lorraine's Musical Comedy, intro. The Janitor, Benny, Regular Limited Train, True to the College Days, I Like You Lil for Fair, My Emmaline, and Gay Fleur-ette.....Arr. by Hilding Anderson	1 00	1 25	1 50					30
124	SILLY BILLY (Danse Grotesque) from Country Sketches (No. 1)...by Theo. Bendix	75	1 00	1 25					30
125	MEDLEY OVERTURE, THE CLIMAX, intro. Glory, Good Night, Beloved, Good Night, I'm a Jonah Man, It's for Her, Her, Her, My Little Hong Kong Baby, Dats de Way to Spell C-H-I-C-K-E-N, Tessie, You are the Only, Only, Only, and I'll be Your Honey in the Springtime...Arr. by Wm. C. O'Hare	1 00	1 25	1 50					30
126	A LUCKY DUCK (A Web-Foot Promenade) Howard Whitney	75	1 00	1 25					30
127	LOVE'S VOYAGE (Intermezzo) Gaylord Barrett	75	1 00	1 25					30
128	UNITA (An Intermezzo) W. Lorraine	75	1 00	1 25					30
129	SWEET REMEMBRANCE, (Intermezzo) Alfred Muller Norden	75	1 00	1 25					30
130	SELECTION, THE TENDERFOOT, from Carle and Hartz's Successful Musical Play. Intro. Soldierly, Adios, Fascinating Venus, The Tortured Thomas Cat Texas Rangers, A Peaceable Party, My Alamo Love and Off We Go.....H. L. Hartz	1 25	1 60	2 00					40
131	PALMETTO, (Danse Mexicane) Howard Whitney	75	1 00	1 25					30
132	ETHIOPIA, (An African Intermezzo).....Al. Johns	75	1 00	1 25					30

133	THE STAR DREAMER Oriental Serenade Theo. Bendix	75	1 00	1 25					30
134	{ LONGING-A (Suite of four) Theo. Bendix { MEETING-B (Suite of four) Theo. Bendix	75	1 00	1 25					30
135	{ PARTING-C (Suite of four) Theo. Bendix { RECONCILIATION-D (Suite of four) Theo. Bendix	75	1 00	1 25					30
136	FLEURETTE.....Victor Herbert	75	1 00	1 25					30
137	UNDER THE ELMS.....Victor Herbert	75	1 00	1 25					30
138	LACES AND GRACES, (A Novelette) by alzer & Bratton	75	1 00	1 25					30
139	LAUGHING EYES.....J. A. Silberberg	75	1 00	1 25					30
140	SELECTION, TERENCE, From Chauncey Olcott's New Play, intro. My Sonny Boy, The Girl I Used to Know, Tick, Tack, Toe, and My Dear Irish Queen Arr. by Gustav Salzer	1 00	1 25	1 50					30
141	AN AMERICAN ABROAD (A Descriptive Fantasia) Synopsis. The Departure: Arrival of the Tally Ho-Salutations and introductions -Warning They're off-Good Bye- At the station-How can I Bear to Leave Thee-On the train-Aboard the German liner-A pleasant voyage. The tour: Touching at Southampton-Welcome to Old England-(God save the King)- Through the North Sea and safe arrival at Hamburg-Hasty trip down the Rhine-A glimpse of beautiful Vienna-Oriental Express to "Gay Paree" with an incidental visit to the "Quartier Latin"-In old Napoli-Then across the border-In the Swiss Alps. The return: A hurried business trip to Scotland-The Emerald Isle -Returning home-Passing the old sentinels (The Needles)-A stormy voyage-A "Marconi" to the Nantucket Light Ship-Sandy Hook-A sight of "Home, Sweet Home"-Land Breezes-"Yankee Doodle"-The Statue of Liberty-Welcome Home-"Oh, Say Can You See!" John W. Bratton	1 25	1 60	2 00					
142	THE PROUD PRINCE, (Valse lente) Manuel Klein	75	1 00	1 25					30
143	SELECTION, BABES IN TOYLAND, intro. Toyland, Floretta, The Moon Will Help You Opt, Jane, Eccentric Dance, Never Mind Bo Peep, Children's Theme and Before and After.....Victor Herbert	1 25	1 60	2 00					40
144	SELECTION, UNDER COVER, (from Edward Harrigan's new musical play) intro. Limerick's Running Yet, When Mamie Sweet Mamie's a Bride, The Fringe of Society, Lulu's Honeymoon, Oh, What's the Use and A Coon Will Follow a Band By Geo. Braham	1 00	1 25	1 50					30
145	THE ROSES' HONEYMOON (Reverie) John W. Bratton	75	1 00	1 25					30
146	MARCH OF THE TOYS, (From Babes in Toyland).....Victor Herbert	75	1 00	1 25					30
147	IDLEWILDE, (Intermezzo Pastoral) Louis F. Gottschalk	75	1 00	1 25					30
148	WHOO-DEE-DOO, Selection (from Weber & Fields' New Burlesque Production) W. T. Francis	1 00	1 25	1 50					30
149	IN THE CABBAGE PATCH, Caprice Characteristic.....Frederick Knight Logan	75	1 00	1 25					30
150	THE YANKEE CONSUL, [a new musical comedy] Alfred G. Robyn	1 25	1 60	2 00					40
151	IN POPPYLAND.....Leo Friedman	75	1 00	1 25					30
152	MAM'ELLE NAPOLEON [a new musical comedy].....by Gustav Luders	1 25	1 60	2 00					40
153	THE HYACINTH, Intermezzo, Emma Lyons Hatch	75	1 00	1 25					30
154	SAN DOMINGO, Intermezzo from "Yankee Consul".....Alfred G. Robyn	75	1 00	1 25					30
155	FRANCO-AMERICAN, Dance from "Peggy from Paris".....Wm. Lorraine	75	1 00	1 25					30
156	BABETTE, Selection from the comic opera Victor Herbert	1 25	1 60	2 00					40
157	IN A LOTUS FIELD, a Japanese Novelette John W. Bratton	75	1 00	1 25					30
158	THE WINDMILL Characteristic Novelty Nat D. Mann	75	1 00	1 25					30
159	HEATHER BLOOM, A Scotch Idylle, Audrey Kingsbury	75	1 00	1 25					30
160	PURPLE EYES.....Harry Rowe Shelly	75	1 00	1 25					30
161	'TIS ALL I ASK (Song for Cornet) Alfred G. Robyn	75	1 00	1 25					30
162	THERE'S NOTHING NEW TO SAY (Song for Cornet) Alfred G. Robyn	75	1 00	1 25					30
163	THE LEADER Medley Overture, intro. All's Fair in Love and War, Just for To-night, I've Got to Go Now, 'Cause I Think It's Goin' to Rain, Follow the Crowd on a Sunday, I'm on the Water Wagon Now, My Little Love Bird, Because You Were an Old Sweetheart of Mine, and Coonville Cullud Band.....Arr. by W. C. O'Hare	1 00	1 25	1 50					30
164	'TIS ALL I ASK, (Song for Trombone) Alfred G. Robyn	75	1 00	1 25					30
165	THERE'S NOTHING NEW TO SAY, (Song for Trombone) Alfred G. Robyn	75	1 00	1 25					30
166	THE RAG DOLL'S LULLABY.....Gaylord Barrett	75	1 00	1 25					30
167	THE SHO-GUN, Selection from the Comic Opera.....by Gustav Luders	1 25	1 60	2 00					40

# MITMARK

## Publications for Military Band.

289	SELECTION, THE STORKS, from Steele & Chapin's Musical Fantasy. Intro. Entrance of Henrico, Soldiers of the King, Flirty Little Gertie, What! Mary, The Terrible Puppy Dog, Diplomacy, Tootsie Wootsie and Woe and Sorrow.....	2 00	
	Arr. by Wm. C. O'Hare		
290	VALSE SENTIMENTAL, PENSE D'AUTOMNE. (Autumn Thoughts).....	1 50	
	M. Melville Ellis		
291	MARCH AND TWO-STEP, THE TOWN PUMP. (Characteristic).....	50	
	Frank P. Banta		
292	THE CARESS.....	50	
	Gaylor Barret		
293	SELECTION, TWIRLY WHIRLY, from Weber & Field's new burlesque production. Intro. The Bull Fight, Kit, Dream, One Dream of Me, Romeo, I Never Lubbed a Man as Much as Dat, My Particular Friend, Susie Woosie, Strike Out McCracken, Come Down Ma Evenin' Star and Little Widow Brown.....	2 00	
	by Joan Stromberg and W. T. Francis		
294	SELECTION, WHEN JOHNNY COMES MARCHING HOME. Intro. Sing, Sing, Darkies, sing, Fairyland, While Your Thinking, My Own United States, Katie, My Southern Rose, Spring, Sweet Spring, My Honeysuckle Girl and Years Touch Not the Heart, from the comic opera.....	2 00	
	by Julian Edwards		
295	WALTZ, COME DOWN MA EVENIN' STAR, intro. Kit, from Weber & Field's Burlesque Production "Twirly Whirly".....	50	
	Stromberg & Francis		
296	WALTZ, SWEET MAGGIE MAY, intro. Love is a Dream.....	50	
	Arr. by Harry Prendiville		
297	WALTZ, TESSIE, YOU ARE THE ONLY, ONLY, ONLY.....	50	
	Will R. Anderson		
298	PANATELLA (An Intermezzo).....	50	
	Wm. Loraine		
299	MARCH, GET BUSY (Characteristic) Otto M. & John A. Heinzman	50	
300	MED'Y OVERTURE, THE CLIMAX, intro. Glory, Good Night, Beloved, Good Night, I'm a Jonah Man, It's for Her, Her, Her, My Little Hong Kong Baby, Dat's de Way to Spell C-H-I-C-K-E-N, Tessie You are the Only, Only, Only, and I'll Be Your Honey in the Springtime.....	2 00	
	Arr. by Wm. C. O'Hare		
301	SELECTION, MR. PICKWICK, (A New Musical Comedy), intro. You Never Can Tell, Boys Will Be Boys, Rainbow, Golden Rules, Speak Low, Gratitude and the Pickwick Club.....	2 00	
	Manuel Klein		
302	{ MY OWN UNITED STATES, (Song for Cornet).....	50	
	Julian Edwards		
303	{ KATIE, MY SOUTHERN ROSE, (Song for Cornet).....	50	
	Julian Edwards		
304	{ SINCE I FIRST MET YOU, (Song for Cornet) Alfred G. Wathall	50	
	Wm. Gould		
305	{ TESSIE, YOU ARE THE ONLY, ONLY, ONLY, (Song for Cornet).....	50	
	Will R. Anderson		
306	{ COME DOWN MA EVENIN' STAR, (Song for Cornet).....	50	
	John Stromberg		
307	{ MARCH—TWO-STEP, DOWN GEORGIA.....	50	
	Wm. C. O'Hare		
308	{ MY OWN UNITED STATES, (Song for Trombone).....	50	
	Julian Edwards		
309	{ KATIE, MY SOUTHERN ROSE, (Song for Trombone).....	50	
	Julian Edwards		
310	{ SINCE I FIRST MET YOU, (Song for Trombone).....	50	
	Alfred G. Wathall		
311	{ MY STARLIGHT SUE, (Song for Trombone).....	50	
	Wm. Gould		
312	SELECTION, PEGGY FROM PARIS, from Ade and Loreine's Musical Comedy, intro. The Janitor, Henny, Regular Limited Train, True to the College Days, I Like You Lil, for Fair, My Emmaline, and Gay Fleurette.....	2 00	
	Arr. by Hiding Anderson		
313	{ TESSIE, YOU ARE THE ONLY, ONLY, ONLY, (Song for Trombone).....	50	
	Will R. Anderson		
314	{ COME DOWN MA EVENIN' STAR, (Song for Trombone).....	50	
	John Stromberg		
315	MARCH, SINCE I FIRST MET YOU, Intro. Hike from the musical Comedy, "The Sultan of Sulu".....	50	
	Alfred G. Wathall		
316	SCHOTTISCHE—BARN DANCE, KATIE, MY SOUTHERN ROSE, from the Comic Opera, "When Johnnie Comes Marching Home".....	50	
	Julian Edwards		
317	WALTZ, MESSAGE OF THE VIOLET, Intro. Pictures in the Smoke, from the Musical Comedy, "The Prince of Pilsen".....	50	
	Gustav Luders		
318	MARCH—TWO-STEP, LAUGHING BEN.....	50	
	Gideon L. Lorch		
319	MARCH—TWO-STEP, GLORY.....	50	
	Wm. E. Bock		
320	MARCH—TWO-STEP, GLOOMY GUS (Characteristic).....	50	
	Nick Brown		
321	MARCH, THE SENTRY.....	50	
	Arthur H. Haskins		
322	MAZURKA—THREE-STEP, CZAREVITCH.....	50	
	Wm. C. O'Hare		
323	WALTZES, WHEN JOHNNY COMES MARCHING HOME, from the comic opera.....	2 00	
	by Julian Edwards		
324	A LUCKY DUCK, (A Web-Foot Promenade).....	1 00	
	Howard Whitney		
325	THE STAR DRABMER, (Oriental Serenade).....	50	
	Theo. Bendix		
326	MARCH, BOYS WILL BE BOYS, from the Comic Opera "Mr. Pickwick".....	50	
	Manuel Klein		
327	MARCH, TWO-STEP, I'M A JONAH MAN, intro. I've Got Suffin' on Mah Mind.....	50	
	Arr. by Wm. C. O'Hare		
328	ETHIOPIA, (An African Intermezzo).....	50	
	Al Johns		
329	{ THE MESSAGE OF THE VIOLET, (Song for Cornet) Gustav Luders	50	
	Gustav Luders		
330	{ THE TALE OF THE SEA SHELL, (Song for Cornet) Gustav Luders	50	
	Gustav Luders		
331	{ THE MESSAGE OF THE VIOLET, (Song for Trombone) Gustav Luders	50	
	Gustav Luders		
332	{ THE TALE OF THE SEA SHELL, (Song for Trombone) Gustav Luders	50	
	Gustav Luders		
333	WALTZ, WHILE THE MOON SHINES BRIGHT, Intro. Nellie Cline	50	
	Arr. by Wm. C. O'Hare		
334	ORIZABA, Mexican Intermezzo.....	50	
	James G. Dewey		
335	WALTZ, OVER IN CUPID'S PARK Intro. As the Seasons Come and Go.....	50	
	Arr. by Wm. C. O'Hare		
336	TWO-STEP, MY ALAMO LOVE, Intro. Soldiery, from the Musical Play, "The Tenderfoot".....	50	
	H. L. Hartz		
337	{ JUST FOR TO NIGHT (Song for Cornet).....	50	
	F. O. French		
338	{ BECAUSE YOU WERE AN OLD SWEETHEART OF MINE (Song for Cornet).....	50	
	H. I. Robinson		
339	WHILE THE MOON SHINES BRIGHT (Song for Cornet).....	50	
	Maurice Stonehill		
340	MARCH, SAKES ALIVE (Characteristic).....	50	
	Stephen Howard		
341	SELECTION, THE TENDERFOOT, from Carle and Hartz's successful Musical Play, Intro. Soldiery, Adios, Fascinating Venus, The Tortured Thomas Cat, Texas Rangers, A Peaceable Party, My Almo Love and Off We Go.....	2 00	
	H. L. Hartz		
342	{ JUST FOR TO NIGHT (Song for Trombone).....	50	
	F. O. French		
343	{ BECAUSE YOU WERE AN OLD SWEETHEART OF MINE (Song for Trombone).....	50	
	H. I. Robinson		
344	WHILE THE MOON SHINES BRIGHT (Song for Trombone).....	50	
	Maurice Stonehill		
345	MARCH—TWO-STEP, FUN AFTER SCHOOL.....	50	
	Ulysses J. Alsdorf		
346	WALTZES, THE TENDERFOOT.....	2 00	
	H. L. Hartz		
347	MARCH—TWO STEP, AT THE POST.....	50	
	Walter Hawley		
348	MARCH, COONVILLE'S CULLUD BAND.....	50	
	Meakim		
349	MARCH, KEEP A HOPPING HONEY.....	50	
	Wm. Cutty		
350	MARCH, U.S. VOLUNTEERS.....	50	
	Julius Adler		
351	VALSE SENTIMENTALE, THOUGHTS OF LOVE (Pensee d'Amour).....	1 50	
	Nat. D. Mann		
352	PALMETTO Danse, Mexicane.....	1 00	
	Howard Whitney		
353	{ FLEURETTE.....	1 00	
	Victor Herbert		
354	{ UNDER THE ELMS.....	1 50	
	Victor Herbert		
355	WALTZES, BOWER OF LOVE.....	50	
	J. W. Bratton		
356	WIGWAM DANCE (a Reservation Innovation).....	50	
	Leo. Friedman		
357	MARCH—TWO-STEP, I'VE GOT TO GO NOW, 'CAUSE I THINK IT'S GOIN' TO RAIN, intro. Hal, Oh Babe.....	50	
	Arr. by Jas. M. Fultin		
358	SILLY BILLY, DANCE GROTESQUE, from Country Sketches, No 1.....	50	
	Theo. Bendix		
359	MARCH—TWO-STEP, UNCLE JOSH IN TOWN (Characteristic).....	50	
	Howard Whitney		
360	LACES AND GRACES (a Novelette).....	50	
	Salzer & Bratton		
361	TESSIE, YOU ARE THE ONLY, ONLY, ONLY—MARCH.....	50	
	Will. R. Anderson		
362	IN THE CABBAGE PATCH, [Caprice Characteristic].....	50	
	Frederick Knight Logan		
363	BABES IN TOYLAND, Selection. Intro. March of the Toys, Florette, The Moon Will Help You Out, I Can't do the Sum, Jane, Eccentric Dance, Never Mind, Bo-Peep, Children's Theme and Before and After.....	2 00	
	Victor Herbert		
364	MAM'SELLE NAPOLEON, March—Two-Step. Intro. "The Brave Soldier Boy" and "The Glory of France".....	50	
	Gustav Luders		
365	COONTOWN CHIMES, March—Two-Step.....	50	
	Henry S. Webster		
366	BABES IN TOYLAND, Waltzes.....	2 00	
	Victor Herbert		
367	YANKEE CONSUL, Selection. Intro. I'd Like to be a Soldier, Hala, Ain't It Funny What a difference a Few Hours Make? The Hammers Will go Rap, Rap, Rap, My San Domingo Maid, Cupid Has Found My Heart, In Days of Old, In Old New York, Yehol and In Days of Old.....	2 00	
	Alfred G. Robyn		
368	I CAN'T DO THE SUM, Polka—Two-Step. Intro. Never Mind Bo-Peep and Slumber Deep.....	50	
	Victor Herbert		
369	BABES IN TOYLAND, March—Two-Step.....	50	
	Victor Herbert		
370	MAM'SELLE NAPOLEON, Selection from the Musical Comedy. Intro. opening Act I, Then as Now, The Brave Soldier Boy Le Lion et la Souris, The "A la Mode" Girl, The Glory of France, The Genius Exhibited and Le Rigodon.....	2 00	
	Gustav Luders		
371	YANKEE CONSUL, Waltzes.....	2 00	
	Alfred G. Robyn		
372	SELECTION, TERENCE, From Chauncey Olcott's New Play, intro. My Sonny boy, The Girl I Used to Know, Tic Tac Toe and My Dear Irish Queen.....	2 00	
	Arr. by Guslave Salzer		
373	MY SAN DOMINGO MAID, March. Intro. I'd Like to be a Soldier from "The Yankee Consul".....	50	
	Alfred G. Robyn		
374	SCHOTTISCHE, IN DAYS OF OLD, intro. Ain't It Funny What a Difference Just a Few Hours Make from "The Yankee Consul".....	50	
	Alfred G. Robyn		
375	THE GIRL I USED TO KNOW, Waltz, Intro. My Sonny Boy from the new play.....	50	
	by Chauncey Olcott		
376	MY OWN DEAR IRISH QUEEN, Waltz, Intro. Tic Tac Toe from the new play.....	50	
	by Chauncey Olcott		
377	I'M ON THE WATER WAGON NOW, Two-Step, intro. I Thought Wrong.....	50	
	Arr. by Wm. C. O'Hare		
378	{ 'TIS ALL I ASK, (Song for Cornet).....	50	
	Alfred G. Robyn		
379	{ THERE'S NOTHING NEW TO SAY, (Song for Cornet).....	50	
	Alfred G. Robyn		
380	{ THE ROSE'S HONEYMOON, Reverie.....	1 00	
	John W. Bratton		
381	{ 'TIS ALL I ASK, (Song for Trombone).....	50	
	Alfred G. Robyn		
382	{ THERE'S NOTHING NEW TO SAY, (Song for Trombone).....	50	
	Alfred G. Robyn		
383	BABETTE, Selection.....	2 00	
	Victor Herbert		
384	BABETTE, Waltzes.....	2 00	
	Victor Herbert		
385	THE WINDMILL, Characteristic Novelty.....	1 00	
	Nat. D. Mann		
386	THE LEADER, Medley Overture, Intro. All's Fair in Love and War, Just for To-night, I've Got to Go Now, 'Cause I Think It's Goin' to Rain, Follow the Crowd on a Sunday, I'm on the Water Wagon Now, My Little Love Bird, Because You Were an Old Sweetheart of Mine, and Coonville Cullud Band.....	2 00	
	Arr. by W. C. O'Hare		



# THE WEAPARK DANCE COLLECTION FOR ORCHESTRA.

Instrumentation 10 parts Small Orchestra. 1st Violin, 2d Violin, Viola, Bass, Flute, 1st Clarinet, 1st Cornet, 2d Cornet, Trombone and Drums.

14 Parts. In addition to above Cello, 2d Clarinet and French Horns Full Orchestra. Oboe, Bassoon and extra 1st Violin added to instrumentation of 14 Parts.

Piano Acc. 15 cents each.

All other single parts 10 cents each.

		10 Pts.	14 Pts.	Full Orch.
	WALTZ, WHILE THE MOON SHINES BRIGHT. Intro. Nellie Cline. Arr. by Wm. C. O'Hare	60	80	....
	TWO-STEP, I'VE GOT TO GO NOW, 'CAUSE I THINK IT'S GOIN' TO RAIN. Intro. Babe, O Babe. Arr. by Wm. C. O'Hare	60	80	....
339	MARCH-TWO-STEP, UNCLE JOSH IN TOWN (Characteristic) Howard Whitney	60	80	1 00
	MARCH, THE MAN OF THE MOMENT Jas. Swope	60	80	1 00
340	MARCH-TWO-STEP, CREEPY CREEPS Billee Taylor	60	80	1 00
	MARCH-TWO-STEP, BOOGABOO. Billee Taylor	60	80	1 00
341	WALTZES, MASCARITA (Espagnole) Geo. J. Trinkaus	60	80	1 00
	WALTZ, WHEN THE SPRINGTIME COMES AROUND. Intro. I Love You. Billee Taylor	60	80	....
342	WALTZ, TWO LITTLE BLUE LITTLE TRUE LITTLE EYES. Intro. Ma. and P. Ginniss. John W. Bratton	60	80	....
	MARCH-TWO-STEP, COLUMBIA CLUB Sol Wolerstein	60	80	1 00
	MARCH-TWO-STEP, JOLLY YOUNG FOLKS Sol Wolerstein	60	80	1 00
344	MARCH, TWO-STEP, MY ALAMO LOVE. Intro. Soldier H. L. Heartz	60	80	....
	SCHOTTISCHE, THE TENDERFOOT. Intro. Peaceable Party and The Tortured Thomas Cat. H. L. Heartz	60	80	1 00
345	WALTZES, THE TENDERFOOT, from the New Successful Play. H. L. Heartz	60	80	1 00
346	WALTZES, BOHEMIAN LIFE. W. H. Nelson	60	80	1 00
347	MARCH, TWO-STEP, SAKES ALIVE (Characteristic) Stephen Howard	60	80	1 00
	WIGWAM, DANCE, (A Reservation Innovation) Leo Friedman	60	80	1 00
348	WALTZ, FLORENCE REILLY. Intro. My American Beauty Rose. Arr. by Wm. C. O'Hare	60	80	....
	WALTZ, SHE'S MY GIRL THE WHOLE YEAR ROUND. Intro. Always You. Arr. by Wm. C. O'Hare	60	80	....
349	THOUGHTS OF LOVE (Pensee d'Amour) Valse Sentimentale. Nat. D. Mann	60	80	1 00
	WALTZ, OVER IN CUPID'S PARK Intro. As The Seasons Come and Go. Arr. by Wm. C. O'Hare	60	80	....
350	TWO-STEP, MY LITTLE BELLE OF JAPAN. Intro. Mademoiselle New York. J. W. Bratton	60	80	1 00
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	MARCH, TWO-STEP, THE SUMMER COQUETTE W. H. Lewis	60	80	1 00
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	(From Ed. Harrigan's Musical Play "Under Cover")	60	80	....
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	MARCH, TWO-STEP, THE SMILE THAT WON'T COME OFF. Intro. Gliding Down the Bay. Standish & Silberberg	60	80	....
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	TWO-STEP, MY GOO GOO QUEEN. Intro. Vivat W. T. Francis	60	80	....
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	(Both from Weber & Field's Burlesque Production "Whoop-Dee-Doo")	60	80	....
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	TWO-STEP, MY BROWN EYED DAISY. Intro. She Thinks Nothing of It Now. Joseph Hart	60	80	....
	(Both from the Musical Extravaganza "Girls will be Girls")	60	80	....
364	PEGGY FROM PARIS, Lanciers, from Ade & Loraine's Successful Musical Comedy. Wm. Lorane	60	80	1 00
365	OUR ROYAL VISITOR, March, Two-Step Paul Rubens	60	80	1 00
	RALLY ROUND, March, Two-Step, E. M. Wheatly	60	80	1 00
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	ON THE BOULEVARD, Schottische, intro. Nancy Green. Norden-Francis	60	80	....
	(Both from Weber & Field's New Burlesque "Whoop-Dee-Doo")	60	80	....
367	HOP LEE, Chinese Dance. H. L. Heartz	60	80	1 00
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	MY OWN DEAR IRISH QUEEN, Waltz. Intro. Tic Tac Toe. Chauncy Olcott	60	80	....
371	THE GIRL I USED TO KNOW, Waltz. Intro. My Sonny Boy. Chauncy Olcott	60	80	....
	(Both from Chauncy Olcott's new play Terence)	60	80	....
372	COON-A-RENO, March-Two-Step. Curtis A. Duval	60	80	1 00
	AMERICA'S PRIDE, March. Giovanni Scotti	60	80	1 00
373	HEIDELBERG, The Prince of Pilsen March with Vocal Chorus. Gustav Luders	60	80	1 00
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375	BECAUSE YOU WERE AN OLD SWEETHEART OF MINE. Waltz. Intro. I Want Mine. Arr. by Tom. Clark	60	80	....
	I'M ON THE WATER WAGON NOW, Waltz. [as sung in the Office Boy. John W. Bratton]	60	80	....
376	I THOUGHT WRONG, Two-Step [as sung in the "Office Boy"]. Intro. If My Heart Had Wings It would Fly Back Home. Arr. by Tom. Clark	60	80	....
	IN DAYS OF OLD, Schottische. Intro. Ain't It Funny What a Difference just a Few Hours Make. Alfred G. Robyn	60	80	1 00
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378	THE YANKEE CONSUL, Waltzes, from the Musical Comedy. Alfred G. Robyn	60	80	1 00
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386	BABETTE Lanciers. Victor Herbert	60	80	1 00
	BABETTE, March-Two-Step, intro. The Life of a Bold Free Lance, and Be Kind to Poor Pierrot. Victor Herbert	60	80	1 00
387	MY HONOR AND MY SWORD, (Borrow Trouble) March and Two-Step, intro. Letters I Write All the Day, and He Who'd Thrive Must Rise at Five. Victor Herbert	60	80	1 00
	MY LITTLE LOVE BIRD, Waltz, as sung in The Girl from Kay's intro. Down on Recreation Pier. Arr. by W. C. O'Hare	60	80	....
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	YOU'RE THE FLOWER OF MY HEART, SWEET ADELIN, Waltz, intro. Why Have You Changed. Arr. by W. C. O'Hare	60	80	....
	HERE'S YOUR HAT, WHAT'S YOUR HURRY, March and Two-Step, intro. Give Me Ma Fifteen Cents. Arr. by W. C. O'Hare	60	80	....
389	FOLLOW THE CROWD ON A SUNDAY, Waltz, intro. Any Old Kind of Beer. Arr. by W. C. O'Hare	60	80	....
	I FEEL SO SLEEPY, Two-Step, intro. Jes' Take a Back Seat. Arr. by W. C. O'Hare	60	80	....
390	GLITTERING GLORIA, Two-Step, intro. Margate Sands. Bernard Rolt	60	80	....
	HOT HOUSE ON BROADWAY, Two-Step, intro. Laura Bell from "Glittering Gloria". Bernard Rolt	60	80	....
391	SINCERELY YOURS, March-Two-Step. Howard Whitney	60	80	1 00
392	HARMONIOUS HIRAM, March-Two-Step. Jas. Whitney	60	80	1 00

SELECTION

from

"Babes in Toyland."

PIANO.

Also published for Military Band and Piano Solo.

VICTOR HERBERT.

Orchestration by Otto Langey.

1

142

All<sup>o</sup> mod<sup>to</sup>

(March of Toys.)

*ff*

*Grandioso.*

*sfz*

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2

PIANO.

Slow and dreamily (Toy land)

First system of musical notation for the first section. It consists of a vocal line and a piano accompaniment. The piano part is marked *mf dolce*. The key signature is one sharp (F#) and the time signature is 6/8.

Second system of musical notation. The piano part ends with a *rit.* (ritardando) marking.

Third system of musical notation. The piano part is marked *a tempo* and *pp* (pianissimo).

Fourth system of musical notation. It begins with the section title *All<sup>o</sup> (Floretta)*. The piano part is marked *rit.* and *pp*. The key signature changes to two sharps (F# and C#) and the time signature changes to 2/4.

Fifth system of musical notation, continuing the *All<sup>o</sup> (Floretta)* section.



PIANO.

3

The first system of musical notation for piano. It consists of a single melodic line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one sharp (F#). The melody features a series of eighth and sixteenth notes with accents. The piano accompaniment includes chords and a steady eighth-note bass line. A dynamic marking of *f* (forte) is present in the piano part.

The second system of musical notation for piano. It continues the melody and piano accompaniment from the first system. The piano part features a series of chords and a steady eighth-note bass line. Dynamic markings include *sfz* (sforzando) and *rit.* (ritardando) in both the melody and piano parts.

All<sup>o</sup> grazioso (The Moon will Help you Out.)

The third system of musical notation for piano, marked *All<sup>o</sup> grazioso*. The tempo and mood change. The melody is more lyrical, featuring a series of eighth notes. The piano accompaniment consists of chords and a steady eighth-note bass line. Dynamic markings include *p* (piano) in both the melody and piano parts.

The fourth system of musical notation for piano. The melody continues with a series of eighth notes. The piano accompaniment features a series of chords and a steady eighth-note bass line. Dynamic markings include *fz* (forzando), *f* (forte), and *sfz* (sforzando) in the melody, and *p* (piano) in the piano part.

The fifth system of musical notation for piano. The melody continues with a series of eighth notes. The piano accompaniment features a series of chords and a steady eighth-note bass line. Dynamic markings include *poco rit.* (poco ritardando) and *a tempo* in the piano part.

## PIANO.

*Tempo di Valse* (Jane.)

*rit.* *f a tempo* *p* *poco rit.*

*Tempo di Gavotte* (Eccentric Dance)

*pizz.* *p* *pesante* *p* *8va.* *p rit.* *a tempo*



# PIANO.

5

arco.

1 pizz. 2 sfz

8.....

poco rit.

Allto (Never Mind, Bo-Peep)

p semplice

poco rit. a tempo rit. a tempo

## PIANO.

And<sup>te</sup>  
*p*  
*p molto grazioso*

And<sup>te</sup> maestoso  
*rit.*  
*ff*

The musical score is written for piano and consists of two systems of staves. The first system begins with a treble staff and a grand staff (treble and bass). The tempo is marked 'And<sup>te</sup>' and the dynamics are 'p' and 'p molto grazioso'. The second system also begins with a treble staff and a grand staff. The tempo is marked 'And<sup>te</sup> maestoso' and the dynamics are 'rit.' and 'ff'. The score includes various musical notations such as notes, rests, and slurs.

# PIANO.

7

The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef. The middle and bottom staves are a grand staff in bass clef, with the middle staff containing chords and the bottom staff containing a rhythmic accompaniment of eighth notes.

The second system of musical notation continues the piece. It features similar staves to the first system. A *poco rit.* (poco ritardando) marking is placed above the right-hand staff towards the end of the system.

Tempo di Marcia

(Before and After.)

The third system of musical notation begins with a key signature change to one sharp (F#) and a time signature change to 2/4. It includes dynamic markings such as *p* (piano), *ffz* (fortissimo forzando), and *f* (forte).

The fourth system of musical notation continues the march tempo section. It features various dynamic markings including *f* (forte), *p* (piano), and *ffz* (fortissimo forzando).

The fifth system of musical notation concludes the piece. It includes markings for *rit.* (ritardando), *f a tempo* (forte at tempo), and *p* (piano).



A musical score for the song 'The Rose Tree'. The score is written for three parts: Soprano, Alto, and Bass. The key signature is one sharp (F#), and the time signature is 4/4. The Soprano part is on a single staff with a treble clef. The Alto and Bass parts are on a grand staff with a treble and bass clef. The lyrics are written below the Soprano staff. The music features a melody in the Soprano part and a harmonic accompaniment in the Alto and Bass parts. The piece ends with a double bar line.

This is a musical score for a piano, likely from a ballet or orchestral suite. The score is written for a piano and features a melody in the right hand and a complex accompaniment in the left hand. The key signature is one sharp (F#) and the time signature is 3/4. The score includes dynamic markings such as 'sf' (sforzando) and 'f' (forte). The melody in the right hand is characterized by flowing, arpeggiated figures, while the left hand provides a rhythmic and harmonic foundation with chords and moving lines. The overall style is Romantic, with a focus on melodic beauty and emotional expression.

[illegible]

*Piu mosso*

ff fz sfz sffz

RENE A. LOUAPRE, Jr.

START

SELECTION  
from

FLUTE.

# "Babes in Toyland"

VICTOR HERBERT.

Arr by Otto Langey.

All<sup>o</sup> mod<sup>to</sup>

142  $\frac{12}{8}$  *ff*

*Slow and dreamily*  
*mf dolce.*

*rit.*

*a tempo* *pp*

All<sup>o</sup>  $\frac{2}{4}$  *p*

*fz* *f* *rit.* *ffz*

All<sup>to</sup> grazioso *p*

*f*

*a tempo* *Tempo di Valse*  $\frac{3}{4}$  *rit.* *1*

*poco rit.*

## FLUTE.

*a tempo*  
*f*  
*p*  
*a tempo*  
*poco rit.*  
*f*  
*p*  
*f*  
*Tempo di Gavotte*  
*pesante*  
*p*  
*p rit.*  
*a tempo*  
*1*  
*2*  
*rit.*  
*fz*  
*Alto*  
*Solo*  
*p*  
*a tempo*  
*rit.*  
*Andno*  
*rit.*  
*p*  
*Andto maestoso*  
*rit.*  
*con Tutta forza*



# FLUTE.

3

tr.

Tempo di Marcia

1

*ffz* *p* *f* *p*

*rit.* *f* *a tempo* *trun* *trun* *f*

*p* *ffz accel.* *f*

*rit.*

Piu mosso

*ff* *sfz* *sfz* *sfz* *sfz* *fff*

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**M.WITMARK & SONS**

NEW YORK.

CHICAGO.

SAN FRANCISCO.

LONDON.

RENE A. LOUAPRE, Jr.

SELECTION

from

"Babes in Toyland."

VICTOR HERBERT.

Arr. by Otto Langey.

OBOE.

Handwritten notes: *Waltz*, *slow*

142 *All<sup>o</sup>* *ff*

*Slow and dreamily* *mf dolce.* *rit.* *a tempo* *ppp*

*rit.* *All<sup>o</sup>* *1* *2* *p* *f* *rit.* *ffz*

*All<sup>o</sup> grazioso* *1* *p* *sfz f* *poco rit.* *a tempo*

*Tempo di Valse* *a tempo* *rit.* *f* *p* *a tempo* *poco rit.* *f* *p*

*Tempo di Gavotte* *sfz* *pesante* *p* *rit.* *a tempo*



## OBOE.

1 2

*rit.* *sfz*

Allto  
Cor.  
*p* *a tempo* *rit.* *p*

*a tempo* Andno  
*rit.* *pp*

*pp* Andte maestoso  
*rit.* *ff a tempo*

*tr*

Tempo di Marcia  
1 2  
*sfz* *p*

*f* *p* *f* *p*

*a tempo* *rit.* *f* *p* *f*

*p* *sfz accel.* *f*

*Piu mosso*  
*rit.* *ff* *fz* *fz* *fz* *fz* *sfz*

# RENE A. LOUAPRE, Jr. SELECTION

1

BASSOON.

## from "Babes in Toyland"

VICTOR HERBERT.

Arr by Otto Langey.

*All<sup>o</sup> mod<sup>to</sup>*  
142 *ff*

*Slow and dreamily.*  
*p*

*rit.* *a tempo* *ppp* *rit.*

*All<sup>o</sup>*  
*pp* *f*

*rit.* *All<sup>o</sup> grazioso.*  
*ffz* *p*

*fz* *poco rit.*

*Tempo di Valse* *a tempo*  
*rit.* *f* *p*

*2* *2* *a tempo*  
*poco rit.* *p*

*Tempo di Gavotte.*  
*f* *pesante* *p* *rit.*

## BASSOON.

*a tempo*  
*p*

1 2  
*rit.*

*Allto*  
*p* *rit.* *a tempo* *fz*

*rit.* *a tempo* *Andro*  
*p*

*Andte maestoso.*  
*rit.* *a tempo* *ff* *Tutta forza.*

*Tempo di Marcia.*  
*fz* *p* *f* *p* *a tempo* *rit.* *p* *f* *p* *accel.* *fz* *f* *3* *Piu mosso.* *rit.* *ff* *fz* *fz* *fz* *fz* *ffz*

44-42



RENE A. LOUAPRE, Jr.

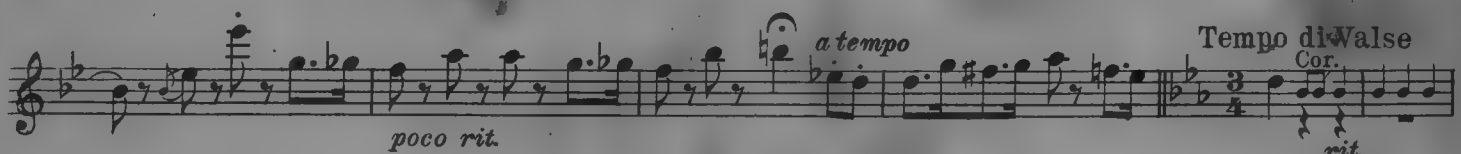
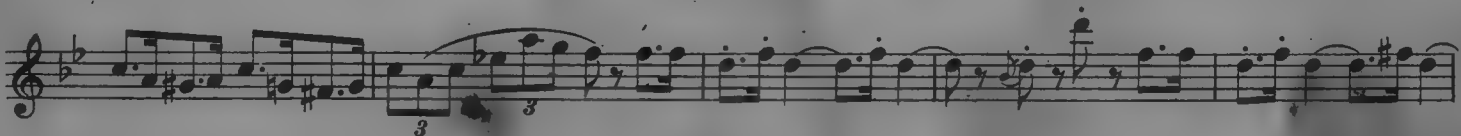
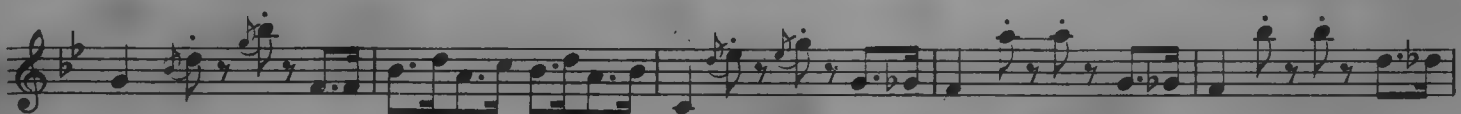
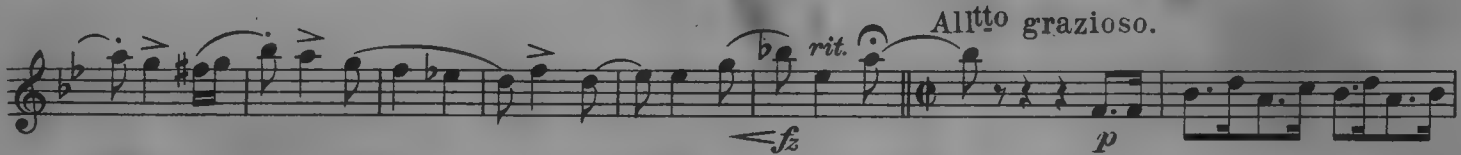
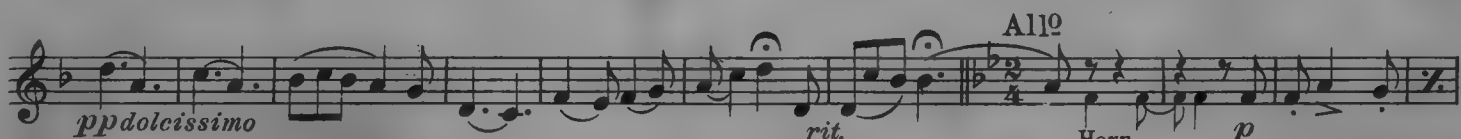
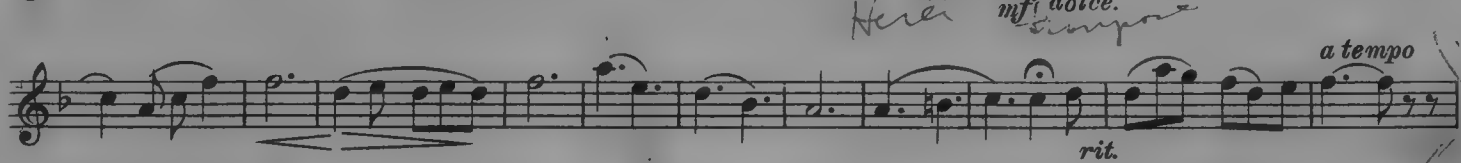
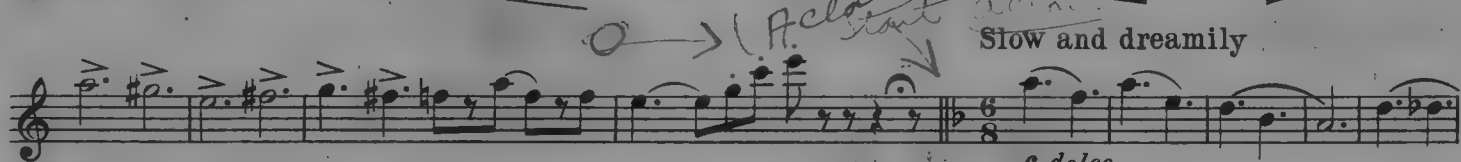
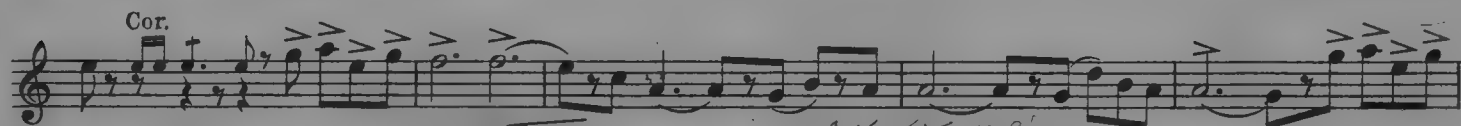
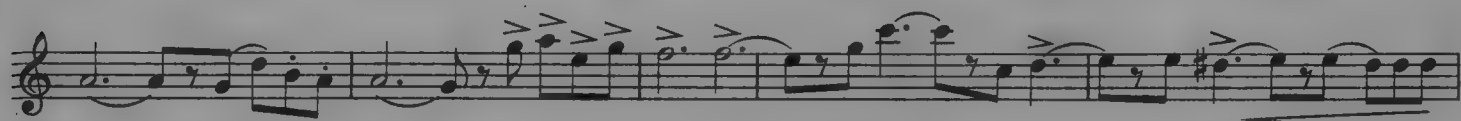
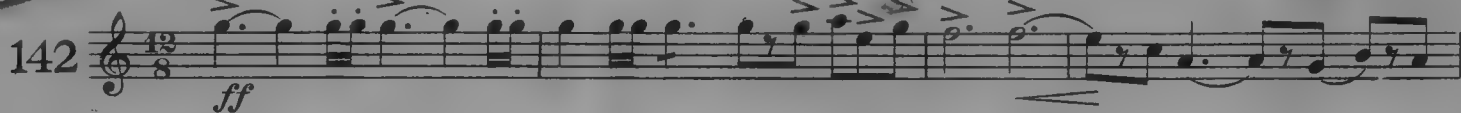
SELECTION  
from

1st CLARINET in A. "Babes in Toyland."

VICTOR HERBERT.

Arr. by Otto Langey.

All<sup>o</sup> mod<sup>to</sup>



Tempo di Walse

Cor.

rit.

## 1st Clarinet in A

*a tempo*  
*f* *p*

*a tempo*  
*poco rit.* *f*

*p*

*pesante* *Tempo di Gavotte* *p*

*a tempo*  
*p rit.*

*1* *rit.*

*2* *Alto* *2nd Cor or 1st Horn.* *fz* *p* *Solo*

*rit.* *a tempo* *rit.* *a tempo*

*And<sup>no</sup>* *p*

*And<sup>to</sup> maestoso* *a tempo* *rit.* *ff* *Tutta forza*

# 1st CLARINET in A

3

[illegible]



# THE WITMARK DANCE COLLECTION FOR ORCHESTRA.

Instrumentation 10 parts Small Orchestra. 1st Violin, 2d Violin, Viola, Bass, Flute, 1st Clarinet, 1st Cornet, 2d Cornet, Trombone and Drums.

14 Parts. In addition to above Cello, 2d Clarinet and French Horns. Full Orchestra. Oboe, Bassoon and extra 1st Violin added to instrumentation of 14 Parts.

Piano Acc. 15 cents each.

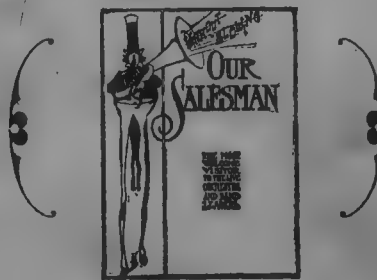
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10 14 Full  
Pts. Pts. Orch.

830	TWO-STEP, I'M A JONAH MAN. Williams & Walker's big hit, as sung with great success in their new play "In Dahomey" at the New York Theatre, intro. I've Got Sufferin' on My Mind.....Arr. Wm. C. O'Hare	60	80	
	SCHOTTISCHE, THE STORY OF THE LILY AND THE DEW, intro. So Toddle off to Bed My Little Pickaninny.....Arr. by Wm. C. O'Hare			
	TWO-STEP, GLORY, sung with great success in "The Billionaire".....Wm. C. Bock	60	80	
	TWO-STEP, WELL, I GUESS I KNOW intro. I want a Little Yum Yum.....Arr. by Wm. C. O'Hare			
833	WALTZ, JUST FOR TO NIGHT, intro. Papa Take Me On Your Knee.....Arr. by Wm. C. O'Hare	60	80	
	TWO-STEP, MY LITTLE HONG KONG BABY. Sung in "The Chinese Honeymoon" intro. I Want to Play Hamlet.....Arr. by Wm. C. O'Hare			
833	WALTZES, SOUTHERN BLOSSOMS.....Will Accove.	60	80	1 00
834	LANCERS, MR. PICKWICK, from the successful musical comedy, intro. Gratitude, Love, Golden Rules, Boys Will Be Boys, You Never Can Tell, I'll Have the Law, Speak Low, On the Side, Opening Act I and the Pickwick Club.....By Manuel Klein	60	80	1 00
835	WALTZES, PEGGY FROM PARIS, from the musical comedy.....by Wm. Loraine.	60	80	1 00
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836	SCHOTTISCHE, WHEN HE'S NOT NEAR, intro. We are the Principals.....Wm. Loraine			
	Both from Ade & Loraine's "Peggy from Paris"			
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	WIGWAM, DANCE, (A Reservation Innovation).....Leo Friedman			

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	WALTZ, SHE'S MY GIRL THE WHOLE YEAR ROUND, intro. Always You.....Arr. by Wm. C. O'Hare			
349	THOUGHTS OF LOVE (Pensee d'Amour) Valse Sentimentale.....Nat. D. Mann	60	80	1 00
	WALTZ, OVER IN CUPID'S PARK intro. As The Seasons Come and Go.....Arr. by Wm. C. O'Hare	60	80	
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351	MARCH, TWO-STEP, AT THE POST, Walter Hawley	60	80	1 00
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SEND FOR IT



IT'S FREE.

Piano Accompaniment 15 cents each.

All other single parts 10 cents each



PUBLISHED BY

M. WITMARK & SONS.



WITMARK BUILDING NEW YORK.

## SELECTION

from

## 2nd CLARINET in A. "Babes in Toyland"

VICTOR HERBERT.

Arr by Otto Langey.

1

*Allo molto*

142 *ff*

*A CLAR*  
*Slow and dreamily (F#s)*  
*fz* *mf dolce.*

*rit.* *a tempo*  
*rit.*

*Allo*  
*rit.* *pp*

*f*

*sff* *rit.* *sff*

*Allto grazioso*  
*p*

*fz* *f*

*a tempo* *Tempo di Valse*  
*poco rit.* *rit.*

## 2nd CLARINET in A

*a tempo*  
*f* *p*  
*a tempo*  
*poco rit* *f*  
*p*  
*Tempo di Gavotte*  
*pesante* *p*  
*p rit.* *a tempo*  
*1* *2* *rit.* *sfz*  
*All<sup>to</sup>* *1* *1* *a tempo* *1* *1* *rit.* *p*  
*a tempo* *And<sup>no</sup>* *6* *8* *rit.* *p*  
*Mod<sup>to</sup> maestoso* *rit.* *a tempo*  
*ff* *Tutta forza*

# 2nd CLARINET in A

3

## Tempo di Marcia



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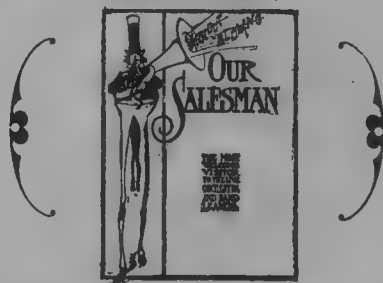
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RENE A. LOUAPRE, Jr.

2nd

clar

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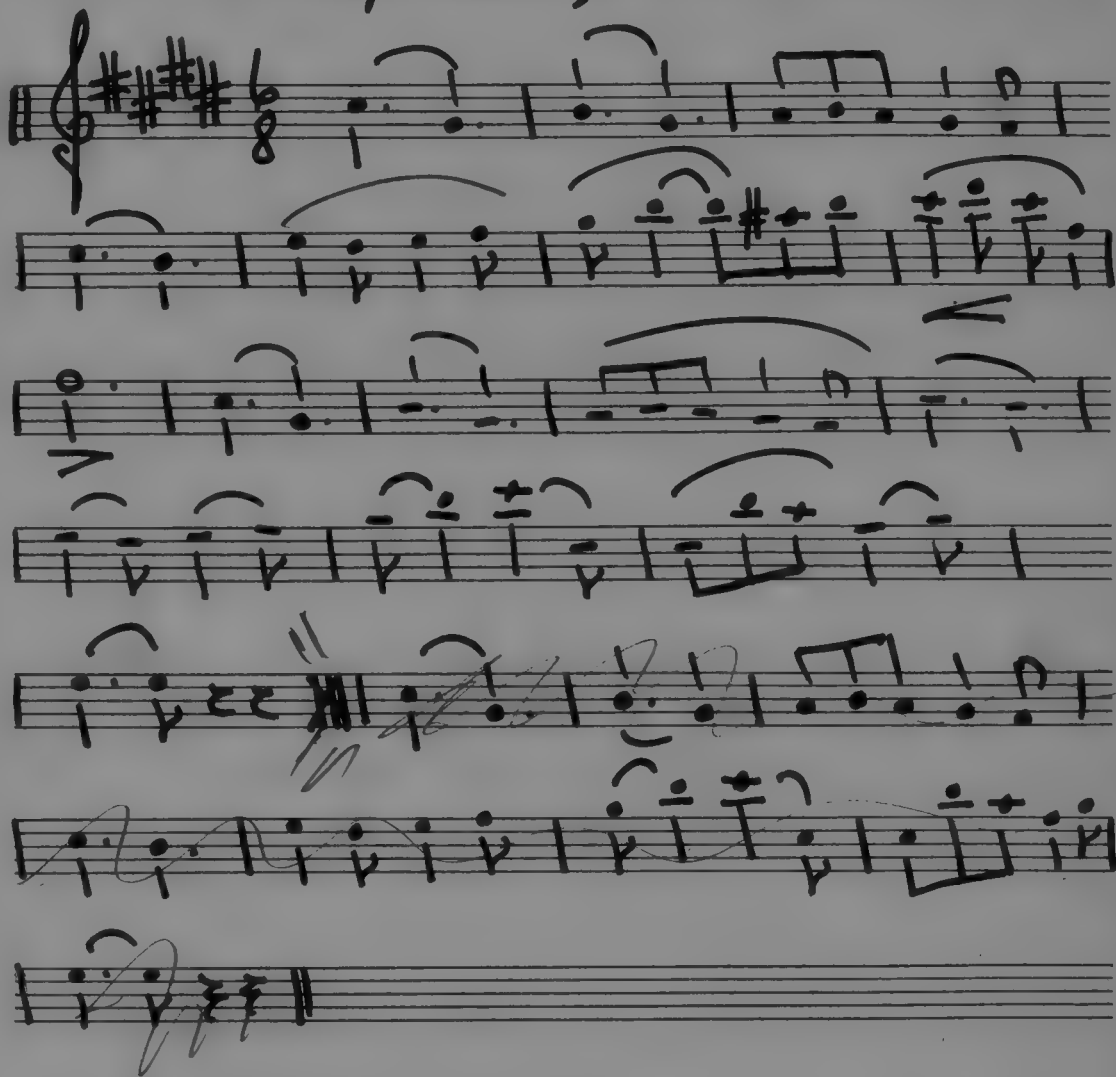
# "Toy Land"



Lead  
Tenor

RENE A. LOUAPRE, Jr.

# Toy Land



Carl Fischer, Inc. New York  
No. 17 12 lines.

RENE A. LOUAPRE, Jr.

Printed in U. S. A.

RENE A. LOUAPRE, Jr.

Lead  
Tpt

"Toy Land"

Handwritten musical score for "Toy Land" in treble clef, key of D major (two sharps), and 6/8 time. The score consists of six staves. The first staff begins with a treble clef, two sharps, and a 6/8 time signature. The melody is written with eighth and sixteenth notes, often beamed together. The second staff continues the melody with similar notation. The third staff features a double bar line and a repeat sign. The fourth staff continues the melody. The fifth staff ends with a double bar line and a repeat sign. The sixth staff is a single line of music. There are several asterisks and other markings throughout the score.



## SELECTION

from

## Babes in Toyland.

VICTOR HERBERT.

Arr. by Otto Langey.

1st Cornet in A.

All<sup>o</sup> mod<sup>to</sup>

142 *ff*

Slow and dreamily.

*fz* *p dolce.* *rit.*

*a tempo* 2 *ppp* Ob. 2nd Clar. *rit.* Cello *rit.* All<sup>o</sup> Horns. 1st Clar.

*pp* *ppp* *f*

All<sup>to</sup> grazioso

*rit.* *fz* *p* 1st Horn

*poco rit.* *a tempo*

Tempo di Valse.

*rit.* *f* *pp* *pp* *pp* 1st Horn or Cello.

Horn. *f* Horn or Cello. *pp* *pp* *f* Clar.

Tempo di Gavotte.

*pesante.* *pp* Horn. 2nd Clar. Horn.

## 1st Cornet in A

The musical score is written for the 1st Cornet in A. It begins with a *rit.* (ritardando) and *pp* (pianissimo) marking, followed by a *a tempo* section. The score includes parts for Horn, 2nd Clar., 1st Horn, and Horns. Key markings include *pp*, *rit.*, *a tempo*, *fz* (forzando), *Alto Solo*, *p*, *Andro*, *Andte meastoso. Tutta forza*, *rit.*, *ff*, *a tempo*, *Tempo di Marcia*, *Solo*, *Clar.*, *f*, *p*, *rit.*, *f a tempo*, *acc.* (accelerando), *f*, *Piu mosso.*, *rit.*, *p*, and *fz*. The score is divided into measures with repeat signs and first/second endings.

## SELECTION

1

from

2nd CORNET in A.

## "Babes in Toyland"

VICTOR HERBERT.

Arr. by Otto Langey.

Allo modº

142 *ff*

Slow and dreamly 2nd Clar. *pp* *rit.* *rit.* *a tempo* 5 Horn *ppp* *rit.*

Allo 4 *pp* *ppp*

*f* *rit.* *ff*

Allto grazioso 1 *p* Horn. *a tempo* *poco rit.*

Tempo di Valse *rit.* *f* *a tempo* 1st Horn. *pp* *pp*

*poco rit.* *f* Horn. *ff*

Tempo di Gavotte. 2 *f* *pesante.*

## 2nd CORNET in A

*rit.*  
*pp*

*pp rit.*

*1*

*2* Horn.

*Allto*  
In absence of Horn play this.

*sffz*  
*pp*

*1*

*a tempo*  
*rit.*

*a tempo*  
*rit.*

*Andno*  
*pp*

*pp*

*Andte maestoso*  
*a tempo*  
*rit.*  
*ff*

*Tempo di Marcia.*  
*Solo.*

*sffz*  
*p*  
*f*  
*p*  
*f*

*1st Horn.*  
*p*  
*p*  
*f*

*a tempo*

*Horn.*  
*sffz*  
*f*

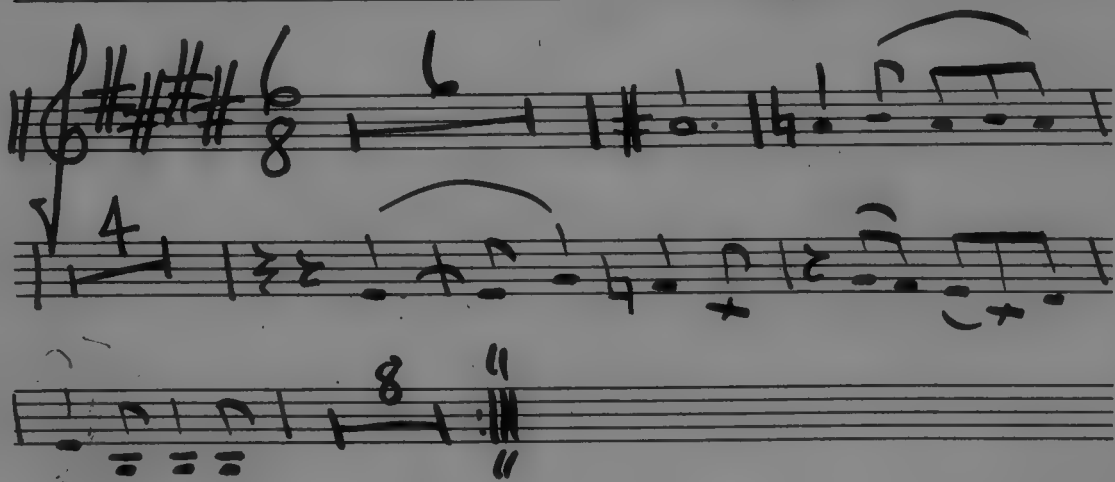
*3*  
*1*

*Piu mosso*  
*rit.*  
*ff*  
*sffz*  
*sffz*  
*sffz*  
*sffz*



~~11 Lp 7~~ RENE A. LOUAPRE, Jr.

"Toy Land"



RENE A. LOUAPRE, Jr.

## SELECTION

from

HORNS in F

## "Babes in Toyland"

VICTOR HERBERT.

Arr. by Otto Langey.

142 *All<sup>o</sup> mod<sup>to</sup>*

*ff*

*sfz*

Slow and dreamily

*p*

*pp* *a tempo* *pppp* *pp*

*All<sup>o</sup>*

*p*

*f*

*rit.* *All<sup>o</sup> grazioso 1st* *p*

*f* *a tempo* *poco rit.*

*Tempo di Valse* *rit.* *f* *p*

*a tempo* *poco rit.* *f*

*Tempo di Gavotte* *Solo* *p* *rit*

*pesante*

## HORNS in F

*a tempo*

*p* *rit.*

*2* *1*

*Allto*

*fz* *pp*

*a tempo* *pp* *rit.* *a tempo* *pp*

*Andro*

*p*

*Andte maestoso* *a tempo*

*rit.* *ff* *Tutta forza*

*Tempo di Marcia*

*rit.* *sfz* *p* *f*

*p* *a tempo* *f* *p* *rit.*

*accel.* *sfz* *sfz* *f*

*Piu mosso*

*rit.* *ff* *fz* *fz* *fz* *fz* *sfz*

SELECTION

from

"Babes in Toyland"

TROMBONE.

VICTOR HERBERT.

Arr by Otto Langey.

All<sup>o</sup> mod<sup>o</sup>

142 *ff*

*Slow and dreamily*

2nd Horn play very softly.

*sfz* *ppp*

2nd Horn. *pp* *rit.* Horn. 4 *a tempo*

2nd Horn. *ppp* All<sup>o</sup> 2nd Horn. *ppp*

2nd Cor. *mf*

*rit.* *f* *sfz*

All<sup>o</sup> grazioso 1 *p*

*f* *poco rit.* *a tempo*

Tempo di Valse *rit.* *f* *a tempo* 2 2nd Horn. *pp* *pp*

2nd Horn. *poco rit.* *f* *a tempo* 2 2nd Horn. *f*

Tempo di Gavotte. 2nd Horn. *pesante* *ppp* *rit.*



## TROMBONE.

*a tempo* 2nd Horn. *pp* Cello. 2nd Horn. Cello. *pp* *rit.*

*pp* *sf* *pp* *Allegretto.*

Bassoon. 2nd Horn. *a tempo* Bassoon. *a tempo* *p* *rit.* *ppp*

*And<sup>no</sup>*

2nd Horn. *ppp* Play this very softly.

*And<sup>no</sup> maestoso* *a tempo* *rit.* *f* *ff* *Tutta forza*

*Tempo di Marcia* *ffz* *pp* *f* *a tempo* *pp* *f*

2nd Horn. Cello *pp* *rit.* *f*

*1* *p* *f* *1* *p*

*accel.* *ffz* *ffz* *f* *f*

*Piu mosso* *rit.* *ff* *fz* *fz* *ffz*

## “Babes in Toyland.”

*Arr. by Otto Langey*

142

142

ff

Slow and dreamily  
Tympany in D. & A.

a tempo

Bells.  
p

Tym. All<sup>o</sup>  
Trem.

Tambourine.  
p

Dr. 3

mf

3

rit.

Allto grazioso

1

Bells.  
p

Trgl.

S. Dr.

B. Dr. p mf

a tempo

poco rit.

Tempo di Valse a tempo

1

rit.

mf

2

Tryl

2

2

2

poco r

Dr.

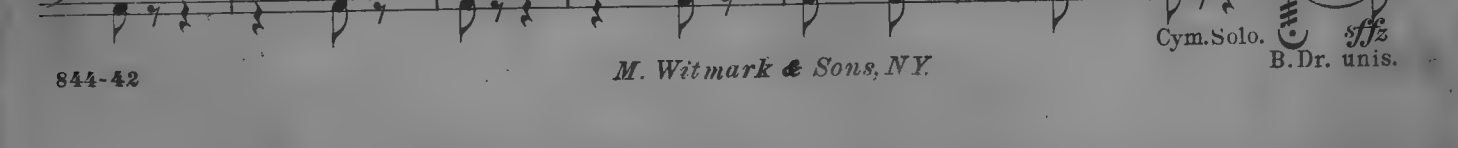
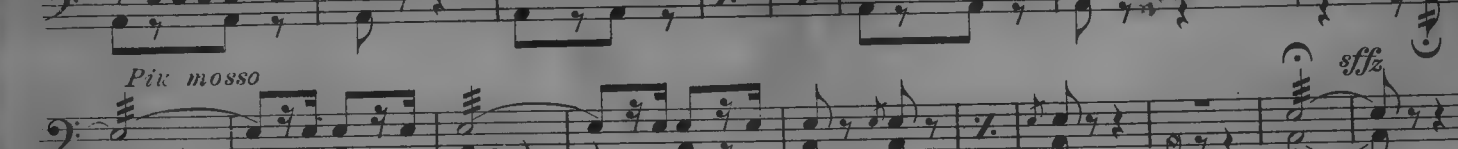
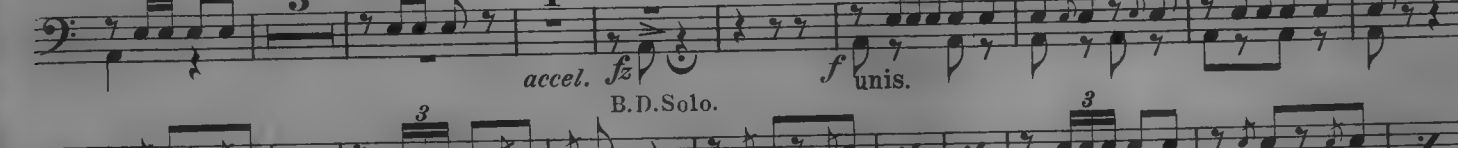
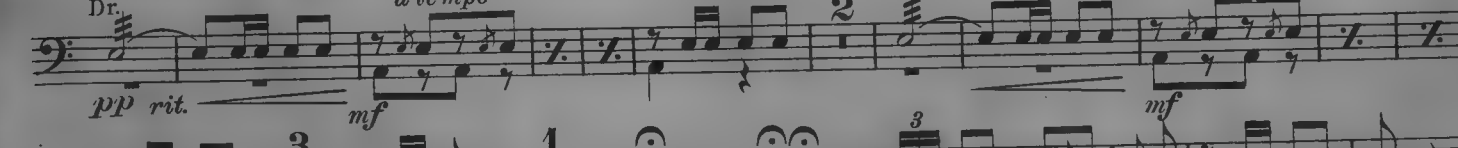
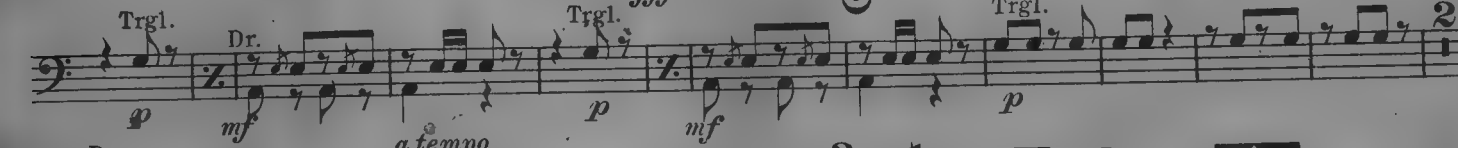
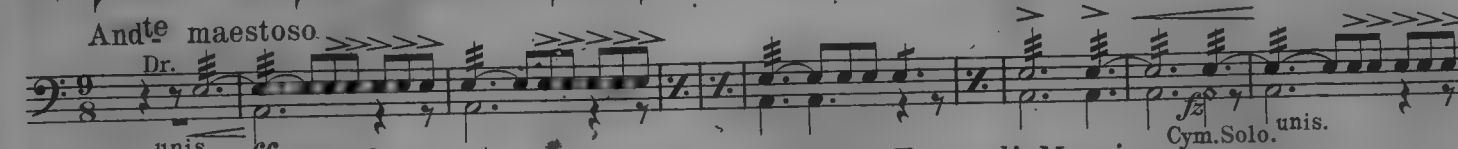
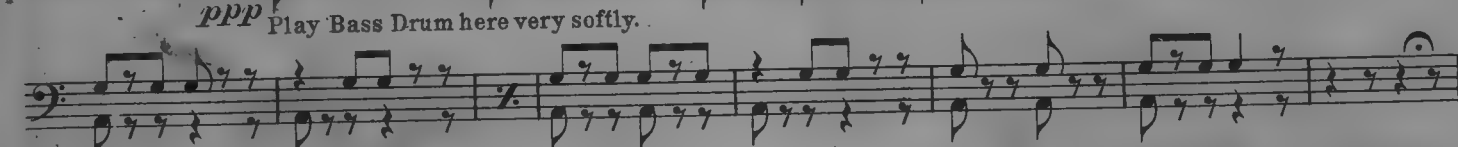
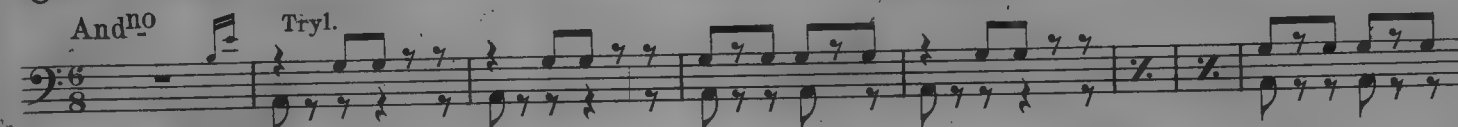
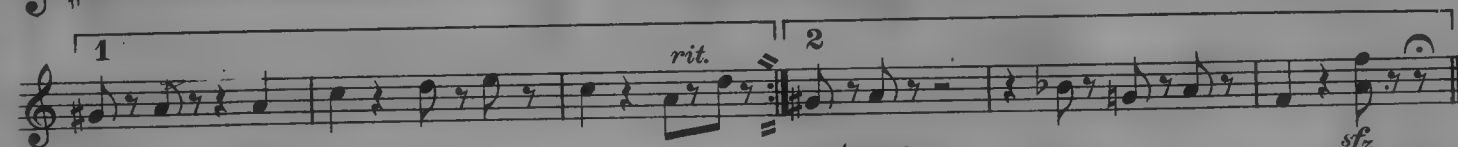
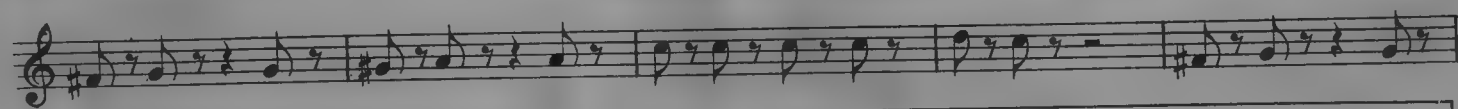
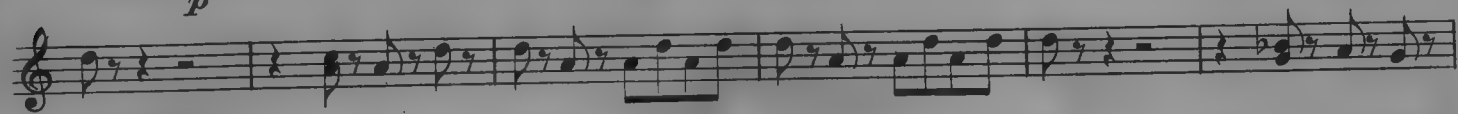
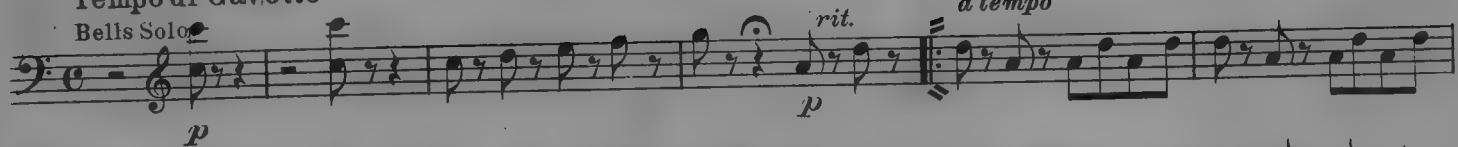
Tryl

1

## DRUMS.

## Tempo di Gavotte

Bells Solo.



## SELECTION from "Babes in Toyland"

1st VIOLIN.

Also published for Military Band and Piano Solo.

VICTOR HERBERT.

Orchestration by Otto Langey.

142

All mod<sup>to</sup> (March of Toys) Grandioso.

Wind. *ff* *ff*

Cor. *ff*

Fl. *ff*

Slow and dreamily. (Toyland) *mf dolce.*

*rit.* *a tempo Trem.* *pp dolcissimo.* Horns.

*rit.* *All<sup>o</sup>* 2nd Viol. (Floretta) *p*

Cello.

*f* *rit.* *All<sup>to</sup> grazioso* *ff*

The musical score is written for the 1st Violin part. It begins with a treble clef, a key signature of two sharps (F# and C#), and a time signature of 12/8. The first section, 'March of Toys', is marked 'All mod<sup>to</sup>' and 'Grandioso', with dynamics 'ff' and 'ff'. The second section, 'Toyland', is marked 'Slow and dreamily' and 'mf dolce'. The third section, 'Floretta', is marked 'All<sup>o</sup>' and 'p'. The score includes various musical notations such as slurs, ties, and dynamic markings. The page number '142' is in the top left corner.

## 1st VIOLIN.

(The Moon will Help you Out.)

Musical score for 1st Violin, featuring various dance rhythms and tempo changes. The score is written in treble clef with a key signature of one sharp (F#).

The score includes the following sections and markings:

- (The Moon will Help you Out.)**: Initial section with dynamic markings *fz* and *f*, and tempo marking *a tempo*.
- Tempo di Valse**: Section marked *rit.* and *a tempo*, with dynamic markings *f* and *p*.
- (Jane)**: Section marked *a tempo*, with dynamic markings *f* and *p*.
- Tempo di Gavotte**: Section marked *pizz.* and *p*, with dynamic markings *f* and *fz*.
- (Eccentric Dance)**: Section marked *pesante*, with dynamic markings *f* and *fz*.
- Fl.**: Section marked *arco*, with dynamic markings *f* and *fz*.
- 1**: Section marked *pizz* and *rit.*, with dynamic markings *f* and *fz*.
- Allto Cor. & Brass.**: Section marked *p* and *p semplice*, with dynamic markings *f* and *fz*.
- Fl. 2nd Cl. (Never mind Bo-Peep.)**: Section marked *p* and *p*, with dynamic markings *f* and *fz*.
- Fl.**: Section marked *a tempo*, with dynamic markings *f* and *fz*.
- Cor.**: Section marked *rit.*, with dynamic markings *f* and *fz*.

Additional markings include *poco rit.*, *a tempo*, *p*, *f*, *fz*, *pesante*, *rit.*, *a tempo*, *pizz.*, *arco*, *p*, *p semplice*, and *rit.*.



# 1st VIOLIN.

And<sup>no</sup> grazioso.

And<sup>te</sup> maestoso. (Children's Theme)

Tempo di Marcia

(Before and After)

Cor.

Piu mosso.

# THE WITMARK DANCE COLLECTION FOR ORCHESTRA.

Instrumentation 10 parts Small Orchestra. 1st Violin, 2d Violin, Viola, Bass, Flute, 1st Clarinet, 1st Cornet, 2d Cornet, Trombone and Drums.

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Piano Acc. 15 cents each.

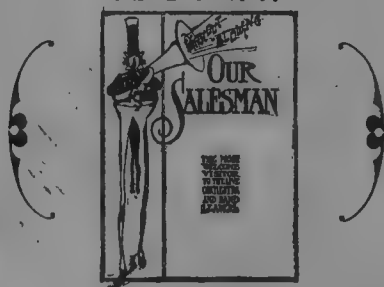
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10 14 Full  
Pts. Pts. Orch.

830	TWO-STEP, I'M A JONAH MAN. Williams & Walker's big hit, as sung with great success in their new play "In Dahomey" at the New York Theatre, intro. I've Got Suffin on Mah Mind.....Arr. Wm. C. O'Hare	60	80	
	SCHOTTISCHE, THE STORY OF THE LILY AND THE DEW, intro. So Toddle off to Bed My Little Pickananny.....Arr. by Wm. C. O'Hare			
831	TWO-STEP, GLORY, sung with great success in "The Billionaire".....Wm. C. Bock	60	80	
	TWO-STEP, WELL, I GUESS I KNOW, intro. I want a Little Yum Yum.....Arr. by Wm. C. O'Hare			
832	WALTZ, JUST FOR TO NIGHT, intro. Papa Take Me On Your Knee.....Arr. by Wm. C. O'Hare	60	80	
	TWO-STEP, MY LITTLE HONG KONG BABY, Sung in "The Chinese Honeymoon" intro. I Want to Play Hamlet.....Arr. by Wm. C. O'Hare			
833	WALTZES, SOUTHERN BLOSSOMS.....Will Accove.	60	80	1 00
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	SCHOTTISCHE, WHEN HE'S NOT NEAR, intro. We are the Principals.....Wm. Loraine			
837	LANCIERS, SWING PARTNERS, intro. Trouble, Hop, Hop, Hippety Hop, My Little Hong Kong Baby, I'm a Jonah Man, Dat's de Way to Spell C-H-I-C-K-E-N, It's for Her, Her, Her, Tessie, You are the Only, Only, Only, and Glory.....Arr. by Wm. C. O'Hare	60	80	1 00
838	WALTZ, WHILE THE MOON SHINES BRIGHT, intro. Nellie Cline.....Arr. by Wm. C. O'Hare	60	80	
	TWO-STEP, I'VE GOT TO GO NOW, 'CAUSE I THINK IT'S GOIN' TO RAIN, intro. Babe, O Babe.....Arr. by Wm. C. O'Hare			
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	MARCH, THE MAN OF THE MOMENT.....Jas. Swope			
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841	WALTZES, MASCARITA (Espagnole).....Geo. J. Trinkaus	60	80	1 00
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	WALTZ, TWO LITTLE BLUE LITTLE TRUE LITTLE EYES, intro. Mary Ann McGinniss.....John W. Bratton			
843	MARCH—TWO-STEP, COLUMBIA CLUB.....Sol Wolerstein	60	80	1 00
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	MARCH, TWO-STEP, THE SUMMER COQUETTE.....W. H. Lewis			
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853	TWO-STEP, IF I WERE AGAIN A BABY, intro. There is but One New York and The Girl in Blue Air. by Wm. C. O'Hare	60	80	
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	SCHOTTISCHE, BARN DANCE, LULU'S HONEYMOON (From Ed. Harrigan's Musical Play, "Under Cover")			
	WALTZ, THE FRINGE OF SOCIETY, intro. When Mamie, Sweet Mamie's a Bride.....George Braham	60	80	
	MARCH, TWO-STEP, A COON WILL FOLLOW A BAND, intro. Limerick's Running Yet.....George Braham			
	(From Ed. Harrigan's Musical Play "Under Cover")			
858	WALTZ, I'M LONGING FOR YOU, SWEETHEART, DAY BY DAY.....James W. Casey	60	80	
	MARCH, TWO-STEP, THE SMILE THAT WON'T COME OFF, intro. Gliding Down the Bay Standish & Silberberg			
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	ON THE BOULEVARD, Schottische, intro. Nancy Green.....Norden-Francis			
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RENE A. LOUAPRE, Jr.

SELECTION  
from

2nd VIOLIN.

"Babes in Toyland"

VICTOR HERBERT.

Arr. by Otto Langey.

142 *All<sup>o</sup> mod<sup>to</sup>*  
*Wind*  
*ff*

*Slow and dreamily.*  
*mf*

*a tempo*  
*pp trem.*

*All<sup>o</sup>*  
*rit.*  
*p*

*f*

*rit.* *All<sup>to</sup> grazioso*  
*sfz*  
*p*

*a tempo* *Tempo di Valse* *a tempo*  
*poco rit.* *rit.* *f*

*p* *poco rit.*

## 2nd VIOLIN.

*a tempo*  
*f* ... *p* ... *f* ... *pesante*

Tempo di Gavotte  
*pizz.* *p* ... *rit.* *a tempo* *arco* *p*

1

2

Allto  
 Brass. *p* ... *fz* ... *p* ... *Brass.*

*a tempo* *p* ... *rit.* *a tempo* Andro

Andte maestoso *rit.* *a tempo* *ff* *Tutta forza*

Tempo di Marcia  
*rit.* *f* ... *p* ... *f* ... *p* ... *Cor.* *p*

*a tempo* *rit.* *f* ... *p* ... *f* ... *p* ... *acccl.* *fz* *fz* *f*

*Piu mosso*  
*rit.* *ff* *fz* *fz* *fz* *fz* *fz* *fff*

## SELECTION

from

VIOLA.

## "Babes in Toyland"

VICTOR HERBERT.

Arr. by Otto Langey.

*All<sup>o</sup> mod<sup>to</sup>*  
Wind

142 *ff* *ff*

*Slow and dreamily*  
*mf*

*rit.* *a tempo* *pp* *rit.*

*All<sup>o</sup>*  
*p* *f*

*rit.* *All<sup>to</sup> grazioso*  
*sfz* *p*

*fz* *f*

*a tempo* *Tempo di Valse* *a tempo*  
*poco rit.* *rit.* *f* *p*

*a tempo*  
*poco rit.* *f*

*p* *f*



## VIOLA.

*Tempo di Gavotte*  
*pizz.*  
*pesante*  
*p*  
*rit.*  
*a tempo*  
*p arco*

1 *rit.* 2 *Allto*  
*Brass.*  
*fz*  
*a tempo*  
*rit.*  
*a tempo*

*And<sup>no</sup>*  
*p.*

*Andte maestoso*  
*rit.*  
*a tempo*  
*ff*  
*Tuttu forza*

*Tempo di Marcia*  
*Cor.*  
*rit.*  
*p*  
*f*  
*p*  
*f*  
*a tempo*  
*p*  
*rit.*  
*f*  
*p*  
*f*  
*accol. f*  
*f*  
*f*

*Piu mosso*  
*rit.*  
*ff*  
*fz*  
*sfz*  
*sfz*  
*sfz*  
*sfz*  
*sfz*  
*sfz*

# RENE A. LOUAPRE, Jr.

SELECTION  
from

CELLO.

## "Babes in Toyland."

VICTOR HERBERT.

Arr. by Otto Langey.

All<sup>o</sup> mod<sup>to</sup>

Trom.

142

Slow and dreamily.

Cor.

mf

a tempo

rit.

All<sup>o</sup>

Cor.

All<sup>to</sup> grazioso. Horn.

pizz.

arco.

sfz

Tempo di Valse.

fz a tempo

pizz.

arco.

poco rit.

a tempo

rit.

f

p

# CELLO.

Tempo di Gavotte.

arco. *f* *a tempo* *pesante* *pizz.* *p* *rit.*

*p* *arco.* *pizz.* *arco.*

*1* *2* *pizz.* *poco rit.* *a tempo* *fz*

*Allto* *p* *rit.* *a tempo* *Andno* *pizz.*

*arco.* *Andno maestoso* *a tempo p* *arco.*

*rit.* *ff Tutta forza*

*rit.*

Tempo di Marcia *pizz.* *arco.* *pizz.*

*arco.* *ffz* *p* *f* *p*

*f* *p* *rit.* *f a tempo*

*p* *f* *p* *accel*

*fz* *fz* *fz* *f* *3*

*Piu mosso.* *rit.* *ffz*



SELECTION

from

"Babes in Toyland."

VICTOR HERBERT.

Arr by Otto Langey.

BASS.

Allo mod<sup>to</sup>  
Trom.

142  $\frac{12}{8}$   $\text{ff}$   $\text{ff}$   $f$

Slow and dreamily.

pizz. arco rit. a tempo pp rit.

All<sup>o</sup>

1  $\frac{2}{4}$   $p$   $f$   $\text{rit.}$   $\text{ff}$

All<sup>to</sup> grazioso.

$p$   $fz$   $a tempo$   $f$   $pocorit.$

Tempo di Valse

$\frac{3}{4}$   $\text{rit.}$   $f$   $a tempo$   $f$   $p$   $f$

Tempo di Gavotte.

$\frac{3}{4}$   $p$   $pizz$   $p$   $\text{rit.}$

## BASS.

*a tempo*  
arco  
*p*

1

2

*f* *p* *Allegro*

*rit.* *a tempo* *rit.* *a tempo*

*And<sup>no</sup>*  
*p*

*Andte maestoso.*  
*rit.* *a tempo* *ff* *Tutta forza*

*Tempo di Marcia*  
1  
*fz* *p* *f* *p* *f*

*p* *rit.* *f* *a tempo*

*p* *f* *p*

Cello  
*accel.* *ffz* *f*

*Piu mosso.*  
*rit.* *fz* *fz* *fz*